

III

COMPOSITIONS

POUR PIANO

par

S. Pantschenko.

	Rb. Cop.
Op. 1. № 1. Romance	— 20
„ „ 2. Mazurka	— 30
„ 2. Trois Sonnets (№№ 1, 2, 3).	— 30
„ 3. Quatre arabesques:	
№ 1. Canzonetta.	— 20
„ 2. Valse	— 20
„ 3. Romance	— 20
„ 4. Etude	— 30
„ 6. Trois Sonnets (№№ 4, 5, 6)	— 40
„ 7. Trois morceaux: № 1. Canzonetta. № 2. Improvisation.	
№ 3. Mélos	— 60
„ 8. Deux morceaux: № 1. Improvisation. № 2. Genre.	— 50
„ 10. Trois ébauches. № 1. Valse. № 2. Elégie. № 3. Canzonetta. —	70
„ 17. Cinq pièces enfantines. № 1. Canzonetta IV. № 2. Elegia II.	
№ 3. Polka. № 4. Marcia religiosa. № 5. Etude.	— 75
„ 35. Trois Sonnets (№№ 7, 8, 9).	— 50
„ 39. Dix pièces intimes: Cah. I. № 1. Prélude. № 2. Cavatina.	
№ 3. Elegia. № 4. Valse. № 5. Scherzo. —	75
„ „ „ „ Cah. II. № 6. Allegretto. № 7. Helos. № 8.	
Improvisation. № 9. Canzonaccia. № 10.	
Etude.	— 75
„ 43. Trois Sonnets (№№ 10, 11, 12)	— 40

1900. Exposition univers.
de Paris.



„Grand prix“
et Médaille d'or.

1896

Propriété de l'éditeur

P. JURGENSON,

Commissionnaire de la Chapelle de la Cour, de la Société Impériale
Musicale russe et du Conservatoire à Moscou.

MOSCOU, Neglinny pr., 14. **LEIPZIG,** Thalstrasse, 19.

St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & Co.
Kiew, chez L. Idzikowski.

Imprimerie de musique P. Jurgenson à Moscou.

Sonnet N° 10.

S. PANTSCHENKO. Op. 43, N° 1.

Piano. *Andante.*

pp

p *ben marcato il canto*

p *ritardando* *mf a tempo*

p *poco crescendo ed*

First system of musical notation. The treble staff contains a series of chords and moving lines. The bass staff has a few notes. The tempo marking *accelerando* is written below the first measure, and *a tempo cantabile* is written below the second measure.

Second system of musical notation. The treble staff continues with chords and moving lines. The bass staff has a few notes. The dynamic marking *p* is written below the fourth measure.

Third system of musical notation. The treble staff contains a series of chords and moving lines. The bass staff has a few notes. The tempo marking *rit.* is written below the first measure, *pp a tempo* below the second measure, *pp rit.* below the fourth measure, and *ppp* below the fifth measure.

Fourth system of musical notation. The treble staff contains a series of chords and moving lines. The bass staff has a few notes. The tempo marking *a tempo* is written below the first measure, *tr* (trill) is written above the third measure, *ppp* below the fourth measure, and *pppp* below the fifth measure.

Sonnet N° 11.

S. PANTSCHENKO. Op. 43, N° 2.

Piano. Moderato ma non tanto.

Moderato poco più che prima.

Sonnet N°12.

S. PANTSCHENKO. Op. 43, N° 3.

Piano.

Moderato assai.
con un dito
marcando

diminuendo *rallentando* *a tempo marcando*
con un dito

diminuendo *rallentando* *f*

First system of a musical score in G major (one sharp). The right hand features a complex texture with triplets and a 4-measure rest. The left hand has a 4-measure rest followed by a triplet. The system concludes with a repeat sign.

Un poco più mosso.

Second system of the musical score. It begins with a forte (*ff*) dynamic marking. The right hand consists of chords, some with 4-measure rests. The left hand features a melodic line with a 4-measure rest. The system ends with a repeat sign.

Third system of the musical score. It starts with a *raddolcendo* (ritardando) marking. The right hand has a melodic line with a 4-measure rest. The left hand has a melodic line with a 4-measure rest. The system ends with a repeat sign.

Fourth system of the musical score. It begins with a mezzo-forte (*mf*) dynamic marking. The right hand has a melodic line with a 4-measure rest. The left hand has a melodic line with a 4-measure rest. The system ends with a *crescendo* marking and a repeat sign.

First system of musical notation, measures 1-3. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features complex chordal textures with many accidentals. Measure 1 has a 4-measure bracket. Measure 2 has a 3-measure bracket and a 4-measure bracket. Measure 3 has a 4-measure bracket. The dynamic marking *f leggiero* appears in measure 3.

Second system of musical notation, measures 4-6. The key signature remains three flats. Measure 4 has a 4-measure bracket. Measure 5 has a 4-measure bracket. Measure 6 has a 4-measure bracket. The music continues with complex chordal textures and many accidentals.

Come prima.

Third system of musical notation, measures 7-9. The key signature remains three flats. Measure 7 has a 4-measure bracket. Measure 8 has a 4-measure bracket. Measure 9 has a 4-measure bracket. The dynamic marking *mf con leggerezza* appears in measure 7. The music continues with complex chordal textures and many accidentals.

Fourth system of musical notation, measures 10-12. The key signature remains three flats. Measure 10 has a 4-measure bracket. Measure 11 has a 4-measure bracket. Measure 12 has a 4-measure bracket. The music continues with complex chordal textures and many accidentals.

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Aklmenko, Th. Op. 28. Cinq Préludes:		Conus, G. Op. 31. Huit morceaux:	
" N° 1. Conte fantastique	—40	" " " N° 5. Berceuse	—30
" " 2. Berceuse	—80	" " " 6. Jeu de course	—80
" " 3. Songe d'enfant	—80	" " " 7. Mélodie	—30
" " 4. Songe d'une mère	—20	" " " 8. Regrets	—80
" " 5. Le réveil	—40	Gul, G. Op. 64. 25 Préludes	8 50
" Op. 26. Rémiscence. Mazurka	—50	Czerny, Ch. Op. 92. Toccate. <i>Edition redigée par</i>	
" " 27: N° 1. Caprice de la mer	—60	<i>H. Pachulski</i>	—50
" " " 2. Marionnette	—20	Gilaieff, N. Op. 1. Deux morceaux: N° 1. Prélude.	
" " " 3. Réverie	—40	N° 2. Andante	—50
" " 28: N° 1. Berceuse	—20	Op. 3. Trois mélodies élégiaques: N° 1.	
" " " 2. Réverie	—80	C-moll. N° 2. G-moll. N° 3. Fis-dur.	—50
" " " 3. Petite valse	—80	Glière, R. Op. 15. Scherzo	—60
" " 28 ^{bis} . Elégie	—80	" " 16. Deux morceaux: N° 1. Prélude.	—30
Amani, N. Op. 15. Album pour la jeunesse. 12 pièces		" " " 2. Romance	—40
(moyenne difficulté):		" " 17. Cinq Esquisses. N° 1. B-dur. N°	
Index: N° 1. Dans les rêves. 2. Petite valse. 3. Chan-		2. Es-moll. N° 3. A-dur. N° 4. C-dur.	
sonnette. 4. En automne. 5. A la leçon de piano		N° 5. Fis-dur	1 —
6. Impromptu. 7. Marche des marionnettes		Hanke, H. Op. 1 N° 1. Etourdi. Pièce de salon	—30
8. Scherzino. 9. Prière d'enfant. 10. Ancien		Hartmann, Th. Op. 4. Trois morceaux: N° 1. Pré-	
menuet. 11. Dans l'inquiétude. 12. Le ruisseau. 1 50		lude (Fis-moll)	—30
Arensky, A. Op. 67. Arabesques (Suite en 6 N°N°). 1 —		N° 2. Mazurka (E-moll)	—30
" " 69. Der Blumengarten: N° 7. Gavotte. —30		" " 3. Impromptu (Des-dur)	—50
Bubeck, Th. Op. 14. Deux morceaux:		Ilynsky, A. Op. 17. Six morceaux:	
" N° 1. Méditation	—40	" N° 1. Prélude	—30
" " 2. Intermezzo	—80	" " 2. Récit intéressant	—20
" Op. 15. Deux miniatures	—40	" " 3. Réverie	—50
Bubeck, Th. Op. 17. Zwei Klavierstücke:		" " 4. Menuet	—80
" N° 1. Albumblatt	—20	" " 5. Chanson pastorale	—80
" " 2. Moment musical	—40	" " 6. Mazurka	—50
Bukke, E. Op. 4. Trois morceaux:		" Op. 18. Trois morceaux:	
" N° 2. Berceuse	—80	N° 1. Romance	—60
" " 3. Un épisode lyrique	—40	" " 2. Valse	—50
" Collection de pièces faciles sur des mo-		" " 3. Nocturne	—50
tifs favoris, tirés des opéras et ballets		" Op. 19. La journée d'une petite fille.	
russes.		24 morceaux pour Piano (difficulté moy-	
N°N°: 1. Eugène Onéguine. 2. Les Maccabées. 3. La		enne) à l'usage de la jeunesse.	
pucelle d'Orléans. 4. La Vigne. 5. Le lac des		Cah. I.	
cygnes. 6. Feramors. 8. Néron. 9. Mazeppa.		N°N°: 1. Le réveil joyeux. 2. Valse. 3. La Toupie.	
10. Marchand Kalaschnikoff. 11. Nijegorodzi.		4. Polka. 5. Mazurka. 6. La tabatière	1 20
12. Les caprices d'Oxane. 13. Marie de Bour-		Cah. II.	
gogne. 14. Harold. 15. La Charmeuse. 16. Les		N°N°: 7. Marche des mirlitons. 8. Promenade joy-	
enfants des steppes. 17. Songe sur le Volga.		euse. 9. Le Coucou. 10. Enterrement de l'oiseau.	
18. L'infortunée. 19. La belle au bois dormant.		11. Le Berger joue. 12. Papillon	1 20
20. La Dame de Pique. 21. Ruth. 22. Snégou-		Cah. III.	
rotschka. 23. Yolande. 24. Casse-Noisette. 25.		N°N°: 13. Chanson russe. 14. Le jeu de course. 15.	
Chant de l'amour triomphant. 26. Raphaël. 27.		L'orage. 16. Les caprices. 17. Punition. 18. Le	
Doubrowsky. 28. La princesse lointaine. 30.		Pardon.	1 50
Francesca da Rimini. 33. Rolla. 34. Paradis		Cah. IV.	
perdu. 35. La tour de Babel	à —40	N°N°: 19. Réverie. 20. La vieille bonne. 21. Conte.	
Conus, G. Op. 19. „Stimmungsbilder“	—40	22. Prière. 23. Berceuse. 24. Sommeil	1 50
" " 25. Huit morceaux pour piano (diffi-		Junker, W. Op. 30. Première Sonate (Fa-mineur). 1 50	
culté moyenne).		" " 39. Impromptu	—30
" N° 1. Prélude. H-moll	—25	Kastalsky, A. Aus vergangenen Zeiten. Heft I	
" " 2. Chanson simple. E-dur	—25	Inhalt: N° 1. China. N° 2. Indien. N° 3. Aegypten. 1 —	
" " 3. Mélodie. C-dur.	—25	Kopylow, A. Op. 53. 14 Tableaux musicaux de la	
" " 4. Regret. F-dur	—25	vie enfantine	2 —
" " 5. Impatience. D-moll	—25	Korestchenko, A. Op. 40. 7 Morceaux caractéristi-	
" " 6. Consolation. D-dur	—25	ques:	
" " 7. Printemps. B-dur	—25	" N° 1. Prélude	—20
" " 8. Valse. Fis-dur	—25	" " 2. Intermezzo	—40
" Op. 31. Huit morceaux: N° 1. Harpe		" " 3. Aveu	—30
éolienne	—30	" " 4. Barcarolle	—40
" " " N° 2. Compassion.	—80	" " 5. Une page de mes mémoires. —30	
" " " 3. En rêve	—30	" " 6. Question douloureuse	—30
" " " 4. Feuillet d'album	—80	" " 7. Impromptu	—80

Moscou. Edition P. Jurgenson. Leipzig.